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## Walt Whitman: A Current Bibliography

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## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

### *Focus on International Scholarship*



Alfandary, Isabelle. "Poésie et démocratie chez Walt Whitman." In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d'Ulm, 2019), 119-131. [Investigates "the problem of democracy" in Whitman's writings and how democracy for him is "more . . . than a political regime like any other; it designates a mode of being in the world more than an institution," and it is first established "in language, the way the poem embraces the world"; examines how Whitman attempts to put democracy in words, with sections devoted to how "America" is "synonymous with democracy," how American democracy must be literary in order to exist, how democracy is dedicated to the future, how the "vista" functions as a "democratic trope," how Whitman develops a "persona of the voiceless," and how his ideals are of "immediacy" and "unity of voice," and how his "persona will be the voice of the voiceless, the minority, the excluded, women, slaves, embryos, human or celestial bodies, the voice of individuals as much as modes and modalities of existence below or beyond all humanity"; in French.]

Barnat, Dara. *The City I Run From: Poems of Tel Aviv*. Cincinnati, OH: Turning Point, 2020. [Several poems deal with Whitman and/or use Whitman's poetry as epigraphs, including "Flame Tree at Tel Aviv University" (21), "Waiting for Small Things" (24-25), "Ascent" (26-27), "Recitation for Walt Whitman" (43-44, beginning "Someone put their hands / over my eyes on Rabin Square. / I can't believe it's Walt Whitman"), and "The Age I Am to Myself" (45-46, beginning "When Walt Whitman wrote the line / that he was thirty-seven, in perfect health, / in fact, he was decades older").]

Bennett, Jane. *Influx & Efflux: Writing Up with Walt Whitman*. Durham, NC: Duke University Press, 2020. [Explores "affinities between Whitman and a tradition of process philosophy for which metamorphosis, and not only its entities or congealments, is a topic of great interest" and examines how "Shape" is "a Whitmanian term of art," naming "a formation less stable than *entity*, less mentalistic than *concept*, more haptic than 'literary figure'; proposes that Whitman "offers a distinctive model of I: it is a porous and susceptible shape that rides and imbibes waves of influx-and-efflux but also contributes an 'influence' of its own"; goes on to "celebrate Whitman's attempts to sing himself and his audience into generous I's and to 'promulge' the best of what America might become—an egalitarian public culture," while also questioning whether "Whitman's earthly love and impeccable attentiveness to other persons, places, and things en-

courage[s] a more wondrous, respectful mode of interaction between individuals and other living materials” or whether instead (or simultaneously) “they feed into powerful currents of anthropocentrism, whiteness, colonialism, consumerism, and exploitation of ‘natural resources.’”]

Blalock, Stephanie M., and Stephanie Farrar. “Whitman and Dickinson.” In David J. Nordloh, ed., *American Literary Scholarship: An Annual / 2018* (Durham, NC: Duke University Press, 2020), 49-67. [The first half of the chapter, by Stephanie Blalock, reviews Whitman scholarship published in 2018.]

Brickey, Alyson. “Whitman’s First-Person Plural.” *Walt Whitman Quarterly Review* 38 (Fall 2020), 95-112. [Calls into question “the common critical association between Whitman’s catalogue aesthetic and an ideological commitment to American democracy,” and instead contextualizes “Song of Myself” as enacting “a sense of what philosopher Jean-Luc Nancy calls ‘being singular plural’”; argues that Nancy’s term “better accesses the unique way Whitman expands outwards to include all of America while retaining a deeply coherent sense of the lone individual”; suggests that “attaching Whitman’s poetics to an explicitly democratic aesthetic may inhere his legitimate experimentation with equality to a political ideal that is often rhetorically invoked in order to produce just the opposite.”]

Bryant, Marsha. “Massachusetts Reviews: Liquid Whitman.” *Massachusetts Review* (July 4, 2019), massreview.org. [Reviews the first of Bell’s brewery’s *Leaves of Grass* series of beers, brewed in honor of the Whitman Bicentennial, this one an “American IPA” called “Song of Myself”; offers commentary on Whitman as a “beer poet” and examines how “Song of Myself” is a poem of “sensations.”]

Chevrier-Bosseau, Adeline. “Dance in Walt Whitman’s *Leaves of Grass*: Haptic Connectedness and Lyric Choreography.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d’Ulm, 2019), 21-37. [Investigates “the role and place of dance” in *Leaves of Grass* and how dance “factors into Whitman’s representation of the body and of the lyric self as an embodied, physical—sometimes athletic—being”; identifies instances of “Whitman’s evocation of dance” in relation to “the cultural and social significance of dance in mid-nineteenth-century America,” and shows how “social dancing” (“highly codified in the middle and upper classes”) became democratized as “a vigorous and free affair” in Whitman’s poetry; offers a reading of “The Sleepers” focusing on Whitman’s “unique form of lyric choreography,” and concludes by arguing that for Whitman “being a dance . . . equals being a protean lyric self, performing endless shifts in shape, appearance, gender, and social class.”]

Cloonan, William. Review of Barlen Pyamootoo, *Whitman*. *French Review* 94 (October 2020), 265-266.

Constantinesco, Thomas. Review of Delphine Rumeau, *Fortunes de Walt Whitman. IdeAs: Idées d’Amérique* 16 (2020), [openedition.org/ideas/9911](https://openedition.org/ideas/9911).

Derail, Agnès, and Cécile Roudeau, eds. *Whitman, feuille à feuille*. Paris: Éditions Rue d’Ulm, 2019. [Collection of essays on Whitman, celebrating the bicentennial of the poet’s

birth; essays are in French and English and are listed separately in this bibliography; with a foreword (“Whitman *Agonistes*,” 13-20) and a selected bibliography (171-176) by Agnès Derail and Cécile Roudeau (in French); the volume is no. 29 in the series *Actes de la recherche à l'ENGS* (*ENS Research Proceedings*).]

Eastman, Andrew. “Me, After Me: Whitman’s Rhyme.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d’Ulm, 2019), 57-68. [Argues that “Whitman’s renunciation of traditional rhyme—that is rhyme at line end”—can disguise his invention of “a practice of ‘identical rhyme,’ closely bound up with the temporality of his poems, and specified by their grammar of enunciation”; points out how “the concept of rhyme has ‘broadened’” since Whitman’s time, and that we can now perceive rhyme in his poetry in places his early readers would have missed; examines how, “by displacing rhyme *within* the line,” Whitman “invents new possibilities for rhyme, possibilities which grow out of syntax”; offers examples of how Whitman’s unique rhyme is “written into the syntax and rhythm of the line,” “works inseparably from metaphor,” and is inherent in “language as a process of dialogue and mutual self-identification.”]

Erkkila, Betsy. *The Whitman Revolution: Sex, Poetry, and Politics*. Iowa City: University of Iowa Press, 2020. [Collection of revised essays, most of which originally appeared elsewhere, with a new introduction, “The Whitman Revolution” (1-27); essays are arranged in four parts: “Revolutionary Poetics” (two chapters), “In Paths Untrodden” (three chapters), “The Revolutionary Transatlantic” (two chapters), and “Democratic Vistas” (two chapters).]

Fenton, Jamie. “‘Fit for War’: Rhythm and Bodily Health in Walt Whitman’s *Drum-Taps*.” *Walt Whitman Quarterly Review* 38 (Fall 2020), 71-93. [Seeks to understand “why Walt Whitman shifted towards a more regular prosody in his book of Civil War poems *Drum-Taps*” and begins with “a claim made in one of the poems that they are ‘Fit for war’”; explores “various ways in which poems might be ‘Fit’” and analyzes Whitman’s “recently unearthed newspaper column ‘Manly Health and Training,’” finding there “a promotion of the value of rhythm as a way of existing in the world”; goes on to apply this to “Whitman’s Civil War verse, which placed great value on the figure of the marching Union soldier,” even while also recognizing, “in the shadow of this figure,” “the prostrate, wounded soldier, which Whitman encountered daily and en masse while he worked in the Washington army hospitals”; argues that *Drum-Taps* “can be read as a site of Whitman’s negotiation between the importance of steady rhythm, and its counterpart in the harsh discipline which sent men to battlefield slaughter,” leading to “Whitman’s partial embrace of poetic rhythm in his war verse.”]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 38 (Fall 2020), 126-138.

Foster, Travis. “Civil War Literature and the News.” *American Literary History* 32 (Fall 2020), 564-572. [Reviews Samuel Graber, *Twice-Divided Nation: National Memory, Transatlantic News, and American Literature in the Civil War Era*; Allison M. Johnson, *The Scars We Carve: Bodies and Wounds in Civil War Print Culture*; Eliza Richards,

*Battle Lines: Poetry and Mass Media in the U.S. Civil War*; and Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War*.]

Greenwald, Jordan Lev. “Limp Whitman and the Ecopoetics of the Neutral.” *Arizona Quarterly* 76 (Fall 2020), 107-137. [Argues that, “sometimes for Walt Whitman, to be a poet is to go limp,” and goes on to analyze (using Roland Barthes’s “theory of the Neutral”) “As I Ebb’d with the Ocean of Life” and “Song of the Rolling Earth” as poems that offer “an account of poetic inspiration that departs significantly from a common understanding of Whitman in which his poetic prowess is rooted in his virility” and instead give us “a poet who writes with and through that deflating absence, attaining his bardic vision through the attitude of surrender”—poems that “mimic the blank expression of the earth, thus releasing it from the anthropocentric expectation that it yield pain, pleasure, or meaning,” undoing “the worldmaking capacity of pleasure” and “offering instead limpness as a mundane yet essential image for ecology.”]

Herrmann, Bernard. *Whitman*. Hong Kong, China, and Franklin, TN: Naxos, 2020. [CD; reconstruction, by Christopher Husted, of Norman Corwin’s 1944 radio drama featuring excerpts from *Leaves of Grass*; Whitman’s poetry recited by William Sharp, with additional narration by Murray Horwitz and Annasophia Nicely, all set to the music of composer Bernard Herrmann (1911-1975); PostClassical Ensemble conducted by Angel Gil-Ordóñez.]

Kakutani, Michiko. “Obama, the Best-Selling Author, on Reading, Writing, and Radical Empathy.” *New York Times* (December 8, 2020), nytimes.com. [Interview with Barack Obama about “the formative role that reading has played . . . in shaping his thinking, his views on politics and history, and his own writing”; Obama lists Whitman among “his favorite American writers,” and sees Whitman as first articulating “this sense of self-invention and embrace of contradiction. I think it’s in our DNA, from the start, because we come from everywhere, and we contain multitudes”; lists “Whitman’s poetry” as something he would “recommend to someone who just arrived in America and wanted to understand this complex, sometimes confounding country.”]

Kerkering, John D. Review of John Michael, *Secular Lyric: The Modernization of the Poem in Poe, Whitman, and Dickinson*. *Journal of American Studies* 54 (2020), 821-822.

Kripke, Madeline, and Ed Folsom. “A Newly Discovered 1849 Whitman Letter to the “Messrs. Merriam.” *Walt Whitman Quarterly Review* 38 (Fall 2020), 118-125. [Presents an 1849 letter from Whitman when he was editor of the *Brooklyn Freeman*, written to George and Charles Merriam, requesting his overdue complimentary copy of the new 1847 Merriams’ edition of Noah Webster’s *An American Dictionary of the English Language*; offers background information on the circumstances surrounding Whitman’s writing of the letter and on Madeline Kripke’s discovery of it.]

Lemardeley, Marie-Christine. “La mélancolie active de Walt Whitman.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d’Ulm, 2019), 119-132. [Meditates on the omnipresence of death in Whitman’s poetry from 1855



forward and suggests how he uses “long catalogs of natural or human objects . . . to push back the shadow of omnipresent death from the first edition of 1855”; sees the Civil War poems as a continuation and not a departure in Whitman’s work, because “the Civil War is not the trigger but reactivation of the trauma”; and argues that “with Whitman melancholy is not synonymous with despondency, or depression, it is the engine of overflowing creativity, it is active melancholy”; in French.]

Le Quellec Cottier, Christine. “Les poètes d’aujourd’hui ont pavé le trottoir”: Blaise Cendrars et Walt Whitman, une passion moderne” [“‘Today’s poets paved the way’: Blaise Cendrars and Walt Whitman, a modern passion”]. In Fabien Dubosson and Philippe Geinoz, eds., *L’Amérique au tournant: La place des États-Unis dans la littérature française (1890-1920)* (Paris: Classiques Garnier, 2020), 231-246. [Recaps the influence of Whitman on the French/Swiss poet Blaise Cendrars (1887-1961) as a starting point for questioning “the reception of North American literature by Cendrars at the turn of the century, when he landed in New York in 1911”; views Cendrars’ 1924 *Feuilles de route* as “perhaps the ultimate salute to the one who recognized the power of poets to ‘pave the sidewalks’”; in French.]

Lorenz, Angela. *Seeding and Weeding: L.o.G. Construction Set*. 2020. [An complex art construction based on and evoking the seven American editions of *Leaves of Grass* (1855, 1856, 1860, 1867, 1871, 1881, 1891-1892), made of various materials, “translating the literary work’s forty-year evolution into a physical structure”; with a guide book for constructing the set; limited edition of seven sets; a short film about the project, “Seeding and Weeding: The Literary Architecture of Walt Whitman’s *Leaves of Grass*,” directed by Emilia N. Figliomeni, is available on *YouTube*.]

Miller, Matt. Review of Mark Doty, *What Is the Grass*. *Walt Whitman Quarterly Review* 38 (Fall 2020), 113-117.

Mong, Derek. “‘Salut au Monde!’ the Beer.” *Kenyon Review Online* (May 4, 2020), [kenyonreview.org](http://kenyonreview.org). [Review of Bell’s Brewery’s sixth offering in a series of seven Walt Whitman beers brewed in honor of the Whitman Bicentennial; this review deals with the “un-filtered” and “rustic” lager named “Salut au Monde”; offers extensive commentary on the poem as well as the beer.]

Mong, Derek. “‘Spontaneous Me,’ the Beer.” *Kenyon Review Online* (January 4, 2021), [kenyonreview.org](http://kenyonreview.org). [Review of Bell’s Brewery’s seventh and final offering in a series of Walt Whitman beers brewed in honor of the Whitman Bicentennial; this review deals with the “wild American ale” named “Spontaneous Me”; offers extensive commentary on the poem as well as the beer.]

Niemeyer, Mark. “[U]nlimn’d they disappear”: The Ghostly Presence of Native Americans in Whitman’s *Leaves of Grass*.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d’Ulm, 2019), 69-81. [Summarizes the previous work done on Whitman’s notions of Native Americans and views Whitman’s own portrayals of American Indians in the context of the nineteenth-century “myth of the Vanishing Indian”; investigates “two of Whitman’s strategies in creating this ghostly

presence of Native Americans in *Leaves of Grass*—his “use of marginalized, spectral and often un-individualized images of Indians” and his “reification of Native American names that reduces the first inhabitants of North America to mere words.”]

Noll, Bruce. *Glass Bowl of Stones*. Albuquerque, NM: Printer's Press, 2020. [Poems; the final section of the book, “Transpositions of *Leaves of Grass*” (73-82), contains poems that respond to specific Whitman poems or that evoke people and places associated with Whitman: “The Divine Law of Indirections” (74), “What You Are Picks Its Way” (75), “A Noiseless Patient Water Spider” (75-76); “On the Beach Alone at Night” (76); “O Vast Rondure” (76); “The City Dead House” (77); “To Think of Time Machines” (77-78); “Mirror Mirror in the Hall (‘Hold it up sternly—see this it sends back . . . is it you?’)” (78); “Eddy's Gift” (79); “Letter to Jeff Whitman” (79-80); “Interior Look at a Secretary” (80); “Walt Whitman's Pond Near Camden” (81); “Before All My Arrogant Poems the Real Me Stands Yet Untouch'd” (82).]

Pétillon, Pierre-Yves. “Walt, sa mascarade.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d'Ulm, 2019), 159-169. [Considers the dual nature of “myself” in “Song of Myself”—“‘Myself’ can be split into two segments: the possessive adjective ‘My’ and the substantive ‘me’: ‘my Me to me,’ so to speak; the self which belongs to me and which I can, according to the legal formula, use and abuse”; goes on to consider “the me as another, an extension of me; a puppet coming out of his box and that I can handle, which I can play in a poem which is also a comic opera, with its script and mask dramaturgy, in the baroque sense of the term”; in French.]

Price, Kenneth M. *Whitman in Washington: Becoming the National Poet in the Federalist City*. New York: Oxford University Press, 2020. [Examines “the various dimensions of Whitman's life in Washington” and “the significance of his government work and of Washington—as a place, symbol, vantage point, literary home, and experiment in multi-racial life and government”; uses newly available archival resources to analyze Whitman in the context of “a more multi-dimensional understanding of the city, grounding his poetry, journalism, hospital work, and government labor in the muddy and sometimes tawdry streets of a city with grand aspirations and vistas.”]

Pyamootoo, Barlen. *Whitman*. Paris, France: L'Olivier, 2019. [Novel about Whitman's work in Washington, D.C., Civil War hospitals, as he courageously and selflessly cares for soldiers; in French.]

Razzi, Francesca. “‘American National Literature: Is there any such thing—or, can there ever be?’: Walt Whitman e le strategie di selezione del canone tra discorso metalletterario e politica culturale.” [“Walt Whitman and the Strategies for Selecting the Canon between Metaliterary Discourse and Cultural Policy.”] *Altre Modernità-Rivista di Studi Letterari e Culturali* (2020: Numero Speciale: “Sc[Arti]: Riflessioni sul residuo tra selezione e divergenza”), 254-263. [Examines Whitman's critical prose essays from a sociological perspective as a kind of “meta-literary discourse, fostering the development of the American literary field of the late-nineteenth century, in its entangled relations with and within the literary marketplace,” as he seeks to construct

a national literature using a “double process of legitimization”—both by referring to “previous traditions” and by embracing the “cultural role performed by magazines and newspapers in post-Civil War America” with their “commodification” of literary work; in Italian.]

Richards, Eliza. *Battle Lines: Poetry and Mass Media in the U.S. Civil War*. Philadelphia: University of Pennsylvania Press, 2019. [Whitman is discussed in several places, particularly in Chapter 2, “The ‘Ghastly Harvest,’” in a section called “Autumn Strains,” which looks at how “poems by John James Piatt, Whitman, and Dickinson offer meditations on how to adapt autumnal traditions to account for mass death,” and how Whitman “dramatizes . . . domestic autumnal figurations in *Drum-Taps*” (74-79).]

Rumeau, Delphine. “Delphine Rumeau. *Fortunes de Walt Whitman. Enjeux d’une Réception Transatlantique*.” *Literatura dvukh Amerik [Literature of the Americas]* no. 8 (2020), 235-240. [Offers a summary of her book on Whitman’s reception by illuminating “the circulation of receptions and to map out the network of dialogues that were established around Whitman in Western poetic traditions.”]

Rumeau, Delphine. “Hemispheric Whitman.” *Literatura dvukh Amerik [Literature of the Americas] (Hemispheric Studies: Inter-American Dialogue)* no. 8 (2020), 241-264. [Investigates “Whitman’s reception . . . [and] especially transatlantic and hemispheric circulation,” with an emphasis on “the importance of Whitman’s poetry for American literatures and cultures, from Northern America (Quebec) to Latin America”; probes how “Whitman unexpectedly became a reference for Black Americas” and how he was “indeed strongly appropriated for partisan motives in Latin America, especially by communist poets like Pablo Neruda”; argues that Whitman’s reception is “entangled” and involves “back and forth movements,” so that Latin American interpretations had an impact on US readings, but . . . a few transatlantic detours are necessary to clarify this hemispheric story.”]

Rumeau, Delphine. “Walt Whitman ‘Over the Roofs of the World.’” In Ken Seigneurie, Wiebke Denecke, Ilaria L.E. Ramelli, Christine Chism, Christopher Lupke, Evan Nicoll-Johnson, Frieda Ekotto, Abigail E. Celis, and B. Venkat Mani, eds., *A Companion to World Literature*, 6 vols. (Hoboken, NJ: Wiley, 2020), vol. 4. [Argues that “the confusion between the work and the poet, the word and the body, is central to Whitman’s reception” and that “both the poet and his poetry have been the objects of incredibly numerous and varied responses, which combine into a vast international network of texts”; goes on to survey this reception, marked by authors who “address him directly, as a living poet with whom they can engage in dialogue and debate,” examining “transatlantic dialogues,” Whitman’s role in “European modernity” (when the “taste for ‘primitivism’” was “a major phenomenon in philosophy and art”), Whitman’s role in helping to create a “continental consciousness of the Americas” as “a vast hemispheric network of Whitmanian poets developed after the 1950s” and “the poet became a major reference for Hispanic-American poetry,” and the ways his sexuality and politics have been read internationally, as his “political reception” becomes “a story of back-and-forth movements, firstly transatlantic, and then hemispheric.”]



Rumeau, Delphine. "Walt Whitman: un primitif?" In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d'Ulm, 2019), 95-107. [Sets out "to identify the shapes and meanings of the primitive in Whitman, and to seek to understand how the barbarian and Greek can mix there" and then discusses "the fortune of this primitive Whitman: it is indeed the prism through which his poetry has been read in the great moment of its European reception, the Belle Époque"; examines how the "barbarian Whitman" became admired by modernists in various cultures as a voice that could revitalize civilization and then subsided after the First and Second World Wars; in French.]

Rumsey, Lacy. "Whitman's Fitful Rhythms." In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d'Ulm, 2019), 39-55. [Investigates how Whitman's suggestion "that we should expect to experience the rhythm of his poetry as 'fitfully rising and falling'" ("it will sometimes be more rhythmic . . . and sometimes less") "suggests ways of thinking about his prosody that go beyond general statements of organic form," and seeks to account for "how the rhythms of *Leaves of Grass* are actually experienced"; probes the "stress patterns" in Whitman's poetry and ways "we respond to them via perception, memory and expectation"; offers readings of "One's Self I Sing," "Out of the Cradle Endlessly Rocking," and "Song of the Universal" as sources of "important insights into his rhythms, and into his prosody more generally," including how his rhythms, while following no "fixed rule" are "far from being chaotic," and offer the reader a "negotiation . . . between two conflicting pressures: on the one hand, to satisfy the rhythmic expectations born of our familiarity with metrical verse; on the other, the preserve naturalness of intonation"; defines the "rhythmic experience" of Whitman's poetry as a tension between "strong rhythmicity" (often appearing at the opening of poems) and "weak rhythmicity" (often "associated with a sense of disarray or confusion").]

Tadié, Benoît. "Walt Whitman's Wild West Show: 'Italian Music in Dakota.'" In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d'Ulm, 2019), 83-93. [Challenges previous readings of "Italian Music in Dakota," which have tended to see the poem as "the expression of a successful fusion between nature and culture"; argues instead that "its underlying pattern" is one of "discordance, displacement and strife" that is revealed when the poem is read "against the historical backdrop of Indian Wars and white settlement in Dakota"; proposes the poem's "deep subject" is "Whitman's problematic allegiance to the tropes of Manifest Destiny," and see "Italian Music" as a poem that "sketches a complex gesture of projection (of the poet into an imagined place), amalgamation (of his temporally and spatially heterogeneous experiences into *one* supposedly true and unifying recollection), euphemization (of the Indian Wars and desperado/class violence) and sublimation (of the settlers' rough culture into high art)"; concludes by comparing "Whitman's musical domestication of the Dakota wilds by balancing it against the cultural work performed" by Buffalo Bill Cody's Wild West show.]

Thorn, John. "Walt Whitman, Plagiarist?" *Our Game: Origins* (January 21, 2013), ourgame.mlblogs.com. [Reveals that a well-known early statement about baseball ("The game

of ball is glorious”) appearing in the *Brooklyn Daily Eagle* in 1846 and long attributed to Whitman, originally appeared in 1845 in *The Atlas* in an unsigned article, raising the question of whether Whitman wrote the *Atlas* article (and simply copied himself) or whether he plagiarized the article; offers detailed examination of the 1840s world of journalism Whitman was involved in.]

Tokarsky, Bohdan. “Selfhood, Body, Metaphor and Metonymy in the Poetry of Walt Whitman and Vasyly Stus.” *Slavonic and East European Review* 98 (July 2020), 401-433. [Compares Whitman’s “Song of Myself” with the 1972 *Chas tvorchosti (Time of Creativity)* by Ukrainian poet Vasyly Stus (1938-1985), arguing that Stus’s “centripetal fluid self” and Whitman’s “centrifugal stable ‘I’ stand in sharp and yet mutually illuminating contrast”; examines how Ukrainian modernist poetry—on which Whitman’s work had a “far-reaching impact”—“serves as a bridge of sorts between the two poets.”]

Torabi, Zadmehr. Review of Behnam M. Fomeshi, *The Persian Whitman*. *British Journal of Middle Eastern Studies* 47 no. 4 (2020), 678-679.

Utard, Juliette. “The ‘Plural of Us’: From Assemblage to Assembly in Walt Whitman’s *Leaves of Grass*.” In Agnès Derail and Cécile Roudeau, eds., *Whitman, feuille à feuille* (Paris: Éditions Rue d’Ulm, 2019), 133-157. [Probes Whitman’s “poetics of relationality” and his use of the pronoun “we” (a word that “for all its outwardly displayed inclusiveness . . . tends to dangerously coalesce into the voice of one” and “fabricat[e] an oppositional ‘they’”; questions why “Whitman-the-democratic-bard use[s] ‘we’ so sparingly,” instead using phrases such as ‘I too’ or ‘you too’ [which] repeatedly gesture toward a plural without ever taking it for granted so that ‘we’ remains a horizon, a modality to be imagined”: “‘we’ in Whitman conjures up a ‘plural of us’ that, like the pluralism of the U.S. to which it inadvertently beckons, forever points toward what Judith Butler calls ‘a unity it can never be’”; examines how “the we-mode in *Leaves of Grass* lays the groundwork for the collective” and “delineates a shift from Whitman’s *poetics of assemblage* to his *politics of assembly*”; reads “We Two, How Long We Were Fool’d,” “We Two Boys Together Clinging,” and “Our Old Feuillage,” all of which “ask who ‘we’ stands for, a question that lies at the heart of representative democracy,” and argues that *Leaves of Grass* is “an experiment in collecting, a pre-modernist assemblage that explore parataxis on the scale of the book, not just within poems.”]

Venediktova, Tatiana. “Je chante avec toi, Walt Whitman.” *Literatura dvukh Amerik [Literature of the Americas]* no. 8 (2020), 469-477. [Review of Delphine Rumeau, *Fortunes de Walt Whitman*; in Russian.]

Whitman, Walt. *Battements de tambour [Drum-Taps]*. Translated by Éric Athenot. Paris: Corti, 2020. [French translation of *Drum-Taps* and *Sequel to Drum-Taps*, with a preface by Athenot.]

Whitman, Walt. *Caoyè jí: Huìtènmàn dàndhèn 200 zhounián jìniànbǎn shī quánjí*. [*Leaves of Grass: 200<sup>th</sup> Anniversary Edition*]. Translated by Zou Zhongzhi. 2 vols. Shanghai: Shanghai Translation Publishing House, 2019. [Chinese translation of *Leaves of Grass*, with reprinted illustrations by Rockwell Kent.]

- Whitman, Walt. *Çimen Yaprakları*. [*Leaves of Grass*]. Translated by Fahri Öz. Istanbul, Turkey: Türkiye Bankası: Kültür Yayınları, 2019. [Part 1 of a four-part complete Turkish translation of the “deathbed” edition of *Leaves of Grass*.]
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